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secondly, because, after standing the test of time, they are still as easy, comfortable and elegant as they ever

Often one has a prized painting or an etching that is just suited to some such position as that shown in the larger sketch; thus placed above the mantelpiece, it dignifies the picture, gives a decoration to the chimney breast, and helps to furnish the room. Should the picture seem to be the wrong shape or size, it is a trifling matter to extend the frame until it covers the chimney with some such long panels as are sketched in. Should it be long enough to cover the width of the chimney breast and yet not high enough to show above the shelf, it may be set up with a series of small, square panels to fill up the space below.

This use of stuffs or paintings to fill panels will be advantageous in other places besides those spoken of. Take, for instance, a large panel above a door or over a window, where apparent height is desired. Select a pattern that will frame into the space well, and surround it with a light moulding—much as you would frame a picture; set this flat on the wall, and if the tones of the wall paper or the paint are in accord, the effect will be extremely good.

The effect of tapestry hangings may be obtained by buying a few yards of a finely-designed tapestry that will suit the wall space both in figure and coloring, and bordering it either with a wide band of plain color, in some such material as plush or velours, or one might even use a heavy cord of wool or silk as a bordering. This, if hung upon the side wall, will give the appearance of old tapestry, especially if the material selected has dull, dusty tones, such as are found in old Gobelins. This is by no means a difficult effect to produce, because the fabrics now manufactured are so closely copied from the

old work. Suggestions for attractive schemes for decoration of this kind could be continued almost indefinitely, but I think enough has been said to indicate what can be done at small expense by the exercise of a little ingenuity. The many readers of *The Art Amateur* who can embroider or paint may, of course, by their own work add to the grace and beauty of the mere woven fabrics with which those less talented may have to content themselves. Next month I shall have something to say about touching up the high lights with silk or by means of the paint brush, and perhaps of the more extended use of embroidery in relation to decoration of this sort.

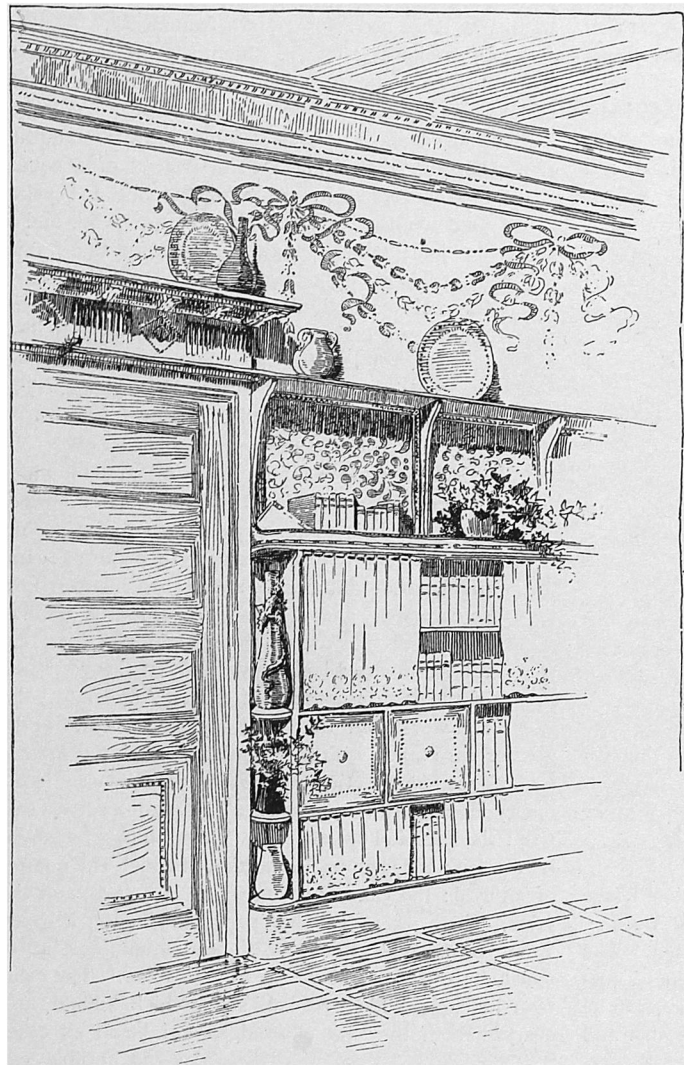
Bookcases are a fruitful source of decoration, and when one has only a groundwork of shelving to work upon, the fitting up becomes the all-important part. Soft-tinted India silk curtains, embroidered or plain, can be made to cover the major part of the shelves; or an occasional piece of Chinese embroidery upon silk or cotton cloth, or a Turkish linen cloth with the exquisite embroidery on its ends, may be made to serve as a slight protection from the dust. These curtains, pretty as they are, do not answer as a protection for books of any great value; for such volumes one must have either glass doors through which the books are visible, or solid doors whose panels will be made attractive on the outside in some way. Such panel decoration as that spoken of in the April number is ap-

plicable to a bookcase door; or, in lieu of more prominent decoration, one may stretch coarse canvas over the wood and stud it with small nails in a pattern or border, or even use a fine matting for the background.

Nearly every one who reads these articles has a more or less valuable collection of etchings, engravings or photographs, which he desires shall be properly cared for. A place for these should be found in the bookcase. Prints should never be left unprotected. It is even a mistake to lay them flat upon shelves, because it is inconvenient to handle them in that position, and, even with the best of care, the edges will become damaged in putting them out or in. Prints that are to be referred to should stand on end and be enclosed behind a solid door, or at least a door with a glass panel. Let this door be so braced that when it is opened it may serve as a rest upon which to turn over the pictures. A shelf above will be convenient if it is not wider than the depth of the case when closed, as it will serve for a rest, if one wishes to take out any particular print. A point often overlooked by the amateur collector is the protection of such a collection from dampness and the ravages of mice. Both can be guarded against by lining the cases with thin sheets of metal. This may be done easily and without in any way showing or soiling the prints, if the interior is fitted with thin pieces of wood covering the metal beneath. I do not wish to be understood as saying that all cases to hold prints must of necessity be metal lined; but for a valuable collection it is certainly worth while taking such a precaution. ARCHITECT.

#### CRADLES AND ROCKING.

THE practice of rocking seems to be almost as universal as the use of cradles, though modern intelligence seems to be inclined to abandon it. Till the past few years no American mother would ever have thought of adopting a cradle without rockers, and pretty much the same may be said of mothers all over the world. Almost all forms of the thing, remarks a writer in *The London Standard*, are designed either for swinging from a point of suspension or oscillating on rockers. Swedish cradles are often designed to give a double motion. They are suspended from the end of a flexible pole projecting from the wall of the room, or they hang from a strong spiral spring. Thus the infant may be swung to and fro or jog up and down. Probably baby Swedes like it, but



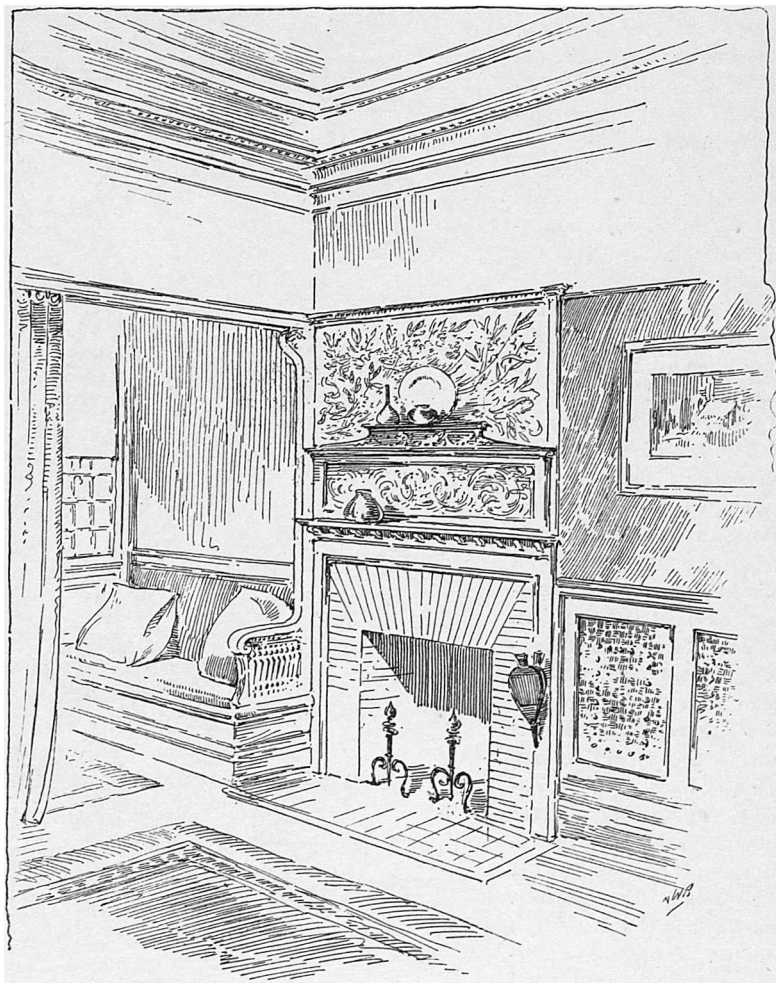
DECORATIVE BOOKSHELVES.

were. One must make an intelligent distinction, however, between that which is old fashioned and desirable and that which, although "old fashioned," is not quaint enough to be beautiful.

But, to return, the problem of how to decorate a room or a series of rooms without overdoing the decoration brings us to a point so often reached with all artistic work—namely, the money limit. It is, of course, easy to expend a large sum of money upon decoration, and still have a dignified, quiet and simple effect. But the other side of the question—how to obtain an attractive effect with a small outlay—presents more difficulty, and perhaps on that very account the solution is more worthy of effort.

The only artisan that an artistic man needs to help him in such an undertaking is a carpenter. If you cannot get a good one, do without him, as the bungling attempts of a poor workman will injure your scheme, if they do not ruin it altogether. A first-class carpenter can make shelving and cut the outlines to suit your taste, so that your corner cupboard, for instance, will be unlike that of every one else. Such a man can put together the foundation for your over-mantels, the shelves above the doors, and the various little bits that give a beginning upon which to carry out your idea of decoration.

Speaking of over-mantels suggests a variety of pretty schemes wherewith to make a chimney-piece attractive. There is a vast choice of stuffs both in woollen and cotton goods that are excellent both in design and coloring, and that have the additional attraction of being quite inexpensive if purchased even in small quantities. The illustrations offer one or two suggestions for the use of such material. The over-mantel in one is covered with a heavy tapestry that is stretched upon a large frame, the top being finished with a narrow shelf. The shelf below might be as well set against the tapestry as made part of the wooden mantelpiece, and one could thus avoid the use of the carved panel shown in the sketch. In another sketch is shown the same kind of material employed as a background between the upper shelf of some low bookcases and a narrow shelf for bric-à-brac. These narrow shelves are extremely useful, and are always attractive when filled with a goodly array of picturesque articles, well arranged.



ALCOVE, AND OVER-MANTEL TREATMENT.

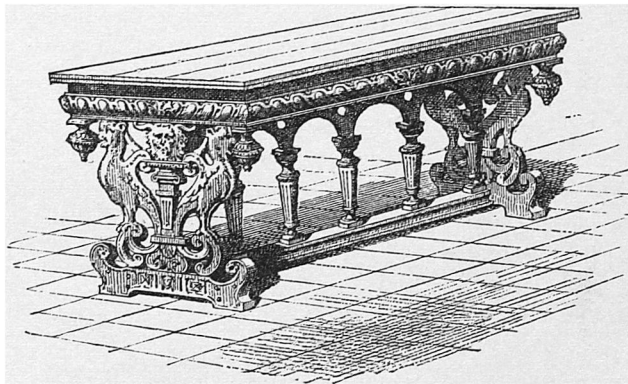
there are a good many adults in whom either motion continued for five minutes would engender a horrible

sensation as of sea-sickness. The Russians hang their cradles from fixed hooks, and a loop beneath the sleeping infant permits of the rocking being done by the mother's foot. Archdeacon Gray, in his work on China, speaks of cradles there being suspended from the ceiling. This, he says, is to protect the children from the attacks of rats, which are extremely numerous in most Chinese houses. Possibly that may afford a clew to the origin of the practice of rocking. The hanging up of a child's cot to the ceiling of a room or the branch of a tree would safeguard it from many insects and animals, and when thus suspended it would be apt to swing to and fro when touched or blown by the wind. Probably this motion would be found to have a somewhat dazing, soothing influence on the brain of the child, and hence may have originated the idea of lulling the child to sleep by motion. Cradles suspended from the boughs of trees would, of course, be likely to have the double movement provided for in the Swedish cradles, and it seems not altogether improbable that we have in this form of the thing the suggestion of aboriginal times when European cradles swung under forest-boughs. Among the Turkish peasantry may be met two forms of the cradle, which seem to suggest the transition from the merely pendent bed swinging from a single point of suspension to the cradle upon rockers. We have here a horizontal form of the hanging cradle—a kind of hammock—and then the cradle on the ground designed to give as nearly as may be the same motion to the sleeping child.

However rocking may have originated, it is probably much older than history, and in mediæval England the official rocker in the aristocratic nursery was as well established a functionary as a turnspit in the kitchen. Royal nurseries had their staffs of rockers, who were deemed indispensable to the dignity and well-being of budding royalty. The infant son of James II. had not been born four and twenty hours before four rockers were appointed to his service, and the household of Her Majesty Queen Victoria used formerly to comprise a similar staff, if it does not to this day.

It is interesting to observe that the swinging cribs that have become fashionable of late years in upper-class nurseries in which rocking has not been banished altogether, are resuscitations of a very old style of cradle. The bed in which slept the infant who afterward became Henry V. is now preserved in Monmouth Castle. Henry was not born a prince, but he was the child of an English duke powerful enough to seize the English throne, and the solid and substantial but not very sumptuous cradle now shown at Monmouth may no doubt be taken to represent the very best of its day. It is a heavy wooden receptacle, swinging between two massive upright posts, on each of which is a falcon. It is merely a primitive type of the swinging bassinet of modern times. But the oldest English cradle of which we have been able to discover any pictorial representation is not of this type. Among the very finest of the splendid collection of illuminated manuscripts in the British Museum is one dating from the fourteenth century, known as Queen Mary's Psalter. It presents a marvellous collection of hand paintings, among which is a picture of a lady asleep in a bed which looks to be several sizes too small to be comfortable. Her maid

is drawing the curtains about her, and at the head of her bedstead is a crib, which also looks to be too small for the baby lying in it. From this picture it appears that five hundred years ago English mothers rocked their babies to sleep as they do now, and it would appear also that at that time they tied them up in those little chrysalis-like bundles common to the most civilized of Continental nations and the rudest of North American Indians. Hone, in his "Year Book," gives a picture of the solid oak cradle in which James I. lay as a child. It is a



FRENCH CARVED WOODEN TABLE OF THE SIXTEENTH CENTURY.

great deal more elaborate and ornamental than the crib of Henry V., which has about it a severe simplicity which seems to be very appropriate to the infancy of a great hero.

ANY one who intends to build or to furnish a house should familiarize himself with the principal ways in which wooden constructions are held together. The coarsest and the oldest way is to saw out blocks of corresponding size from the ends of the two pieces to be joined, leaving square tongues which fit one another and

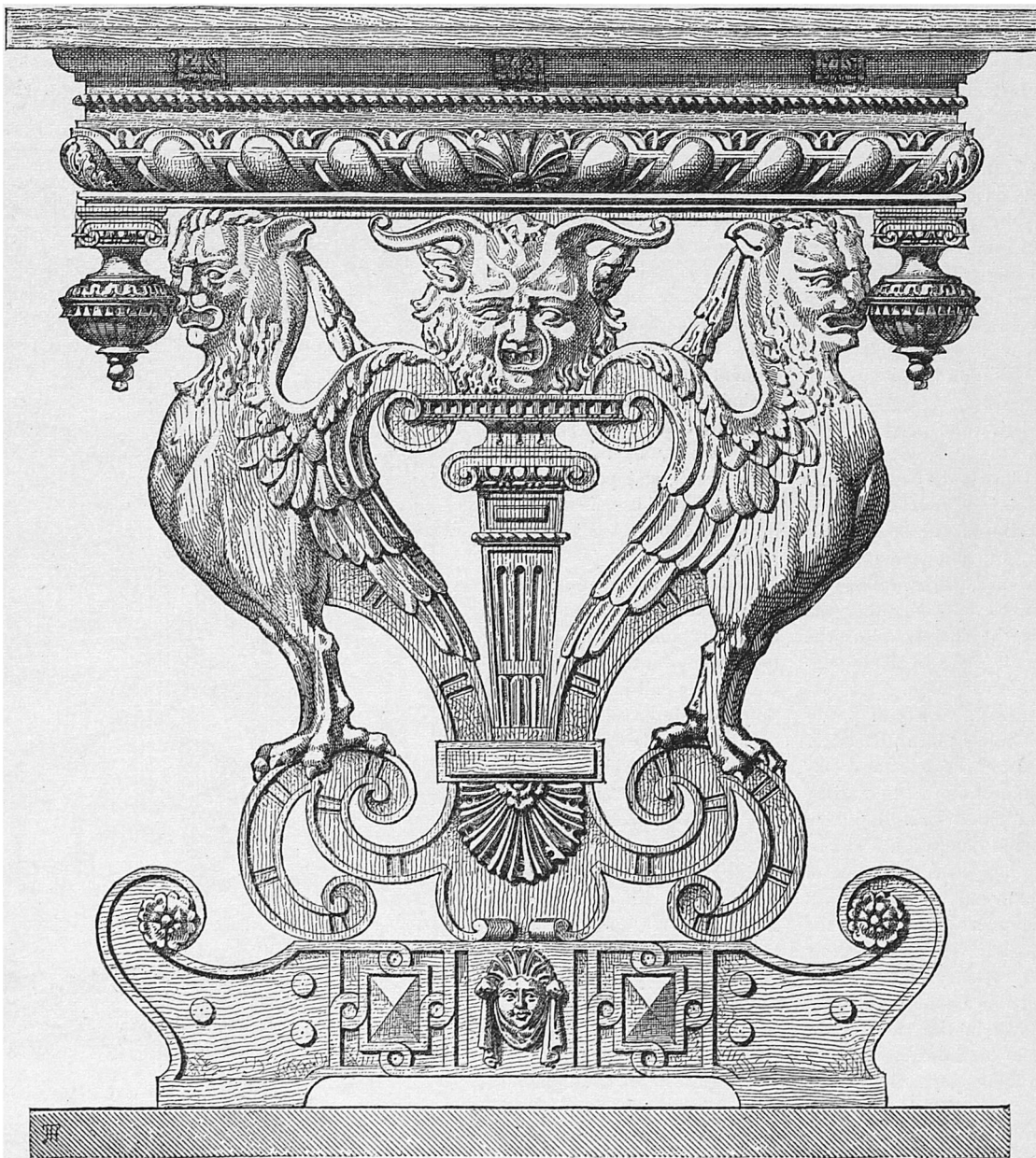
may be fastened together with nails or with wooden pins. This is what is usually called a square joint. It should be used in rough carpenter's work only. A bevelled joint has one of the corresponding surfaces in each piece slanting. It is used for square framework. A tenon and mortise joint is one in which a projecting tongue on one piece fits into a hole cut in the other. It is seldom used except in portable furniture. A forked joint is an ordinary bevelled joint with the addition of a projecting tongue, and a slot instead of a square hole to receive it. It looks just like a bevelled joint on the outside, but is more solid, and is the joint which should be used for the frames of panels in cupboards, wainscots and other careful work. Finally there are the dovetail joint and the tongue and groove, with which everybody is familiar. The latter is much used in machine-made wainscoting and in wooden ceilings. The dovetail is now employed solely for drawers.

MOULDINGS are the only ornaments which are generally considered indispensable in woodwork which is to be apparent to the eye. Yet for that very reason, because they are so commonly used, and because other ornament is now so commonly added, very little account is made of them, and they are commonly so badly done that the work would look better without them. Much of the real advantage of Queen Anne and colonial work over that of the present day is in the

greater care taken with the mouldings and the greater importance given to them. Those principally used in ordinary interior trimmings are the fillet, with a square section; the flat band or bandeau, with an oblong rectangular section; the echinus, the section of which is a quarter of an oval; the cave or cavet, which is hollow, and the talon, which is an echinus superposed upon a cavet. There are also several sorts of bead mouldings, all of which have a rounded profile in high relief. The common machine-made "reeded" strip, which builders use everywhere if they are allowed, should be in all cases discarded, as nothing can be more offensive to an eye trained to appreciate delicate forms.

THE shape and proportions of mouldings should depend a good deal on the treatment to be given them. If they are in dark wood simply polished or in light wood stained, the cavities and projections may be nearly equal. But if gilding is to be used, the cavities must be far more considerable than the projections in order to secure an adequate effect of shadow. If they are to be painted, still greater allowance must be made for the filling up occasioned by successive coats of paint.

It appears that various parts of the palace of Versailles and of the two Trianons are falling into decay for want of sufficient appropriation to keep them in repair. It is proposed to raise enough money for this purpose by charging an admission fee. The part of the Versailles chateau known as the Orangery is the most in danger, large blocks of stone having become detached from the walls. The frescoes by Le-riche in the Music Pavilion at the Little Trianon are almost obliterated, and the fountain, statues, and colonnades of the gardens of the greater Trianon are in very bad condition, covered with moss and weeds.



DETAIL OF THE OLD CARVED TABLE SHOWN ABOVE.